

## CONCLUSION

The word 'Culture' refers to the beliefs, rituals and practices of a social or ethnic group or nation. In the simplest explanation it is the way of our life. Society and culture are inter related terms and they overlap each other's terrain. The present research explores the socio-cultural perspective of Sharankumar Limbale's *Dalit Brahmin* and *Hindu*. In general sense, scheduled castes and tribes, neo-Buddhists, the working people, landless and poor peasants, women and all those who are being exploited socially, politically, economically or religiously, are considered as dalits. Dalit literature is based on real experiences of Dalit authors and it represents the condition of dalits and their struggle to survive in a so-called civilised society. Dalit literature is a journey from mainstream literature to marginal literature, from grand narrative to mini narrative, from individual identity to group identity, from ideal to real, from vertical literature to spiral literature, from self-justification to self-affirmation. Truly speaking, Dalit Literature is the "Celebration of difference".

There are many Dalit writers who have written for the cause of dalits but at the same time dalit issues are taken up by non-Dalit writers too. The issue of authenticity and legitimacy of Dalit writings is generally debated on the basis of argument that the literature produced by Dalit authors is based on experience while the Dalit literature by the non-Dalit authors is based on sympathy and, therefore, the representative Dalit activists and authors have argued in defence of Dalit literature as the literature produced by the dalits themselves. In Dalit literature, content serves better than the

form. It is more about the issues of equality, fraternity, liberty and justice for dalits. It is not confined to the literary aesthetics; rather it is a movement for the emancipation and liberation of the large population of Indians who are destined to be treated sub-standard, non-humans or even lower than the beasts.

*Dali Brahmin* is a short story collection and *Hindu* is a novel. Through this research, the two texts are studied from socio-cultural perspective to understand and highlight the crucial issues concerning dalits. On the basis of the close reading of these texts, the researcher could underscore the miserable condition of dalit people in general, and dalit women in particular with socio-cultural differences among dalits and non-dalits in the centre of affairs. The other related issues discussed in the present research are—role of education, socio-cultural clashes, assertion of dalits, tendency of conversion, untouchability, controversy among religions, corruption in religion, society and politics, sexual exploitation of women and social evils such as dowry system and female feticide. Both the texts depict the condition of dalits and their struggle to survive in the society. They only get menial jobs and depend heavily on upper caste Hindus for their survival. It is disappointing to note that they are not independent even after the decades of independence. Poverty and Brahminical system have blocked them in the asylum of slavery. In pretext of Manu's theory of *Varna* System, the caste Hindus consider themselves superior to others. This superiority complex among the elite Hindus becomes the cause of suppression, depression and exploitation of dalits. As the concept of equality does not come along in their views, Non-dalits treat them as animals and call them untouchables.

The socio-cultural clashes in the lives of dalits are common and the story "Ganapati Festivities" gives a lucid account of such clashes. In this story, narrator belongs to a *Dalit* family and his friend Sameer Joshi is a Brahmin. Due to his

friendship with the narrator, his own community addresses Sameer Joshi as *Jai Bhimwalla*, a symbolic title to signify lower community. While on the other hand, he is taken as a suspect by dalit people and dalits tease the narrator by calling him *Pro-Hindutava*. In this story Dinesh Kamble is against Hindu religion and favours Babasaheb's ideology. On the other side narrator favours the both. Other socio-cultural clashes get reflected during *Ganapati* Festivities and *Mohorrum* celebrations. The cultural clashes are evidently visible between Milind and his wife as Milind favours Babasaheb's ideology while his wife believes in Hindu religion. Similarly, the symbolic socio-cultural and religious power structures are represented by the concepts of *Bhimshakti* and *Shivashakti*. The similar conflict arises in the story "Government's Son-in-law" where one caste-based group subscribes to *Laxmi pooja*, *Ganeshotsava* while others perform Budha prayer.

In the novel *Hindu*, the question of reservation is debated in length when Sadanand Kamble becomes the *sarpanch*. In story "Sudha", cultural clashes are there between dalit students and high caste students. In this story, high caste people condemn the teachings of a dalit teacher Kasbe Guruji. The story "Steps" is about discrimination against dalits in school, village, temple and public places. In this story "Sunita", Limbale narrates the difficulties in solemnising inter-caste marriage. The same situation is presented in the novel *Hindu* where high caste people are against the marriage of Rohit and Sonali because he belongs to a Dalit family and Sonali belongs to a high caste family.

With the activism of the activists like Milind, cultural changes have started taking place and in both the texts *Dalit Brahmin* and *Hindu*, Limbale consciously captures the instances of positive socio-cultural transformations. In *Hindu*, Tatyasaheb Kamble was a *Jalsa* performer. His ancestor's *Jalsa* was only for enjoyment. But his

*Jalsa* was about awareness and he used Babasaheb's philosophy in his *Jalsa*. The story "*Cow Slaughter*" is about cultural changes taking place with dalits converting other religions such as Buddha, Christianity and Islam. The story "*Autobiography*" is about ideological clashes. This ideological clash is not only between dalits and high caste people but is also the between dalits themselves.

Limbale uses symbolic technique in both texts. For example, the name of Laxmi in story *Dalit Brahmin* and Draupadi in *Hindu* are symbolic of their mythological significance. Limbale used *Bhimnagar* and *Maharwada* in both texts as the indication of dalit localities. Limbale used surname in his texts with characters. Besides, the surnames signify the association of a person with a particular caste. For example he uses Kulkarni, Joshi, Kavale and Swami to indicate high caste. On the other hand, he uses the surnames like Kamble to signify dalit people. In both texts, Limbale talks about social evils such as female feticide, rape cases and increasing socio-cultural chasm between castes. Cultural clashes are prevalent even between traditional dalit people and the modern dalit people. At the same time, Limbale portrays the miserable condition of dalit and non-dalit women. Draupadi, Ratna and Bhagirathi belong to dalit community. Sonali and Sunita belong to high caste. In case of Dalit women they are doubly marginalised, one being a woman and second a dalit. The Dalit women are exploited both by their own society and also by the upper caste society. In this novel and short story collection, Limbale considers education as the most important tool of liberation.

Limbale's account of conversion seems to suggest that conversion is not the last remedy and dalits face discrimination everywhere even after conversion from one religion to other. Conversion only changes their cultural practices but, their problem remains same. John C.B. Webster and Bama talk about the situation of dalit people

after conversion. John C.B. Webster tells about the discrimination in Sikhism and Islam. Bama tells about the discrimination in Christianity in her autobiography *Karukku*. Dalits convert to other religion in the hope of getting social, political and economic rights but the hopes remain unfulfilled even after conversion. Education is the great weapon in the hands of not only dalits but also for every human being.

Education plays a pivotal role in bringing the dalits to main stream. Dalits can transform their lives only through education. Man is made by God and all human beings are equal. God did not discriminate when he made us; why should humans involve in such discriminations. Humanity is the biggest religion. Dalit literature gives a message about their community not individuality, about revolt not passivity, about progress not backwardness. It informs the entire world about their status in society by portraying the exploitation, helplessness, grief, suppression and enslavement of subalterns. Today, Dalit writers have their literary foundation with ideology and publish numerous journals. They also have a number of political organizations supporting them. The most prominent of these is the Dalit Panthers, which has borrowed much of its ideology from America's Black Panthers. Dalit literature is marked by the whole sale rejection of the language, traditions and concerns of Brahmanic literature which is based on caste-based social and cultural order. Though the government has taken many steps and measures for the upliftment of dalits and to bring them to the mainstream, these steps fall short due to lack of political will and awareness among the people about the scheme. There is a state-driven transfer of economic power that is slowly taking shape from the urban, westernized, educated upper-castes to the rural masses and intermediary castes. India has been running caste-based reservation since independence for the upliftment of dalits and many dalits have utilized the scheme and attained good positions too. These

new educated dalits should come forward and spread the word among others so that they may also benefit from this. Government of India has brought various Education Schemes but most of them have failed. The government should address these issues and concerns of the people by recognizing their felt needs. Until and unless these people are educated, their upliftment is a distant step. Another important issue is of Power, the power structure curtails the freedom of dalits to choose to live as they desire. It plays a fundamental role in the perpetuation of their poverty. Assessing the power structure of the caste system is important to understand the dynamics of well-being of dalits. We need to realise that a formal recognition of diversity by the state is indispensable; it can minimize the disadvantages faced by a community in the public arena and create new opportunities for it. The future of Dalit literature is embarked on the present status of Dalit and their sensibility and certainly new reforming waves are blowing for the radical development in Dalit literature as literature of protest.